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IN MEMORIAM
HENRY CLAY FRICK

DIED DECEMBER 2, 1919

TRUSTEE OF THE METROPOLITAN MUSEUM
OF ART FROM OCTOBER 18, 1909, UNTIL THE
TIME OF HIS DEATH

AT a meeting of the Board of Trustees of The Metropolitan Museum of Art held December 15, 1919, the following resolution was adopted:

Henry Clay Frick died on the second of December, 1919.

The marked success which he attained as a man of affairs and the qualities which made him one of the great leaders in the financial and industrial world are well known. His sterling character, his calm, sound judgment, his power of vision, his resolute courage and untiring energy, brought to him in these fields a measure of success such as few have ever achieved.

Mr. Frick had been a member of the Board of Trustees of The Metropolitan Museum of Art since 1909, and had served upon its Executive and Finance Committees and upon its Committee on Paintings.

His associate trustees desire to place upon record their appreciation of his services to the Museum and of his great accomplishments for the aid and encouragement of art, and their profound regret for the loss which has been sustained through his death.

He possessed a refined and cultivated taste in all artistic matters and was, in the truest sense of the term, a lover of art. For many years he was intensely interested in gathering together a collection of paintings and other objects of art, all of the highest merit, which at the time of his death had grown to be one of the great art collections of the world.

In this he was actuated by no selfish motive. The feeling of satisfaction arising from the mere possession of beautiful things, which, whether consciously or not, is so influential a force with many collectors, had no effect upon Mr. Frick. His action was the result of a well-considered and deliberate plan of forming an art collection of the highest possible standard

of excellence, of which he intended to make a free gift to the public for the encouragement of art and the advancement of artistic knowledge among the American people.

This long-cherished purpose has now been realized, and the gift of his collection for public uses has become effective through the provisions of his last will, accompanied by the establishment of a beautiful home for the collection in the City of New York and by the creation of a most generous endowment.

But it was not alone in matters of art that Mr. Frick regarded himself as holding his vast fortune as a trustee for the public interest. He was a singularly modest man, disliking publicity, and during his life not even his intimate friends knew the extent and liberality of his many contributions to worthy objects of charity, but upon his death the provisions of his last will became known and revealed his scheme of broad, liberal, and well-considered benevolence.

He had, from an early period in his life, been a resident of Pittsburgh, and in later years had built a house in New York especially designed to contain his art collection. This house he devised to the corporation which under his will was to receive and hold the collection for the benefit of the public.

His will gave to the City of Pittsburgh a public park with an ample endowment for its maintenance, and divided his residuary estate among various hospitals, universities, and other charitable and educational institutions in Pennsylvania, New York, and elsewhere. It is estimated that the total of his testamentary gifts to charitable, benevolent, and educational purposes, including the encouragement of art, amounted to more than a hundred million dollars and represented more than three fourths of his entire estate, and thus was brought about the realization of those benevolent desires and purposes which he had so cherished throughout his life.

It is with a deep appreciation of his broad and liberal spirit, of his great work for the encouragement of art, and of his generous benefactions for the welfare and

happiness of his fellow-men, that we, his associate trustees of The Metropolitan Museum of Art, record this tribute to his memory.

JULIAN ALDEN WEIR

IN the death of Julian Alden Weir America has lost one of its most distinguished artists, and the Museum has lost an adviser and friend upon whose devotion it could always depend. As a member of the Committee on Paintings from 1915 to 1918, his fine enthusiasm and trained judgment were notably valuable. Indirectly or directly he was responsible for the acquisition of many of the most distinguished paintings of the collection. It was his connoisseurship that was the means of bringing into the Museum the two early paintings by Manet, the *Boy with a Sword* and the *Woman with a Parrot*. He recognized the greatness of this art years before it was generally accepted.

As a student of painting in Paris, Weir learned methods which the Impressionists were at the time adopting and teaching, and he and Twachtman and Hassam became the most important channels through which this influence reached America. In the work of Weir, as much as in any, the method remained properly subordinated, a means merely for expressing the temperament of the artist; and in the methods themselves he was to the end experimenting and learning. The spirit of his work, whether portrait, landscape, or figures, is that of a man of breeding and refinement. Kenyon Cox once wrote of his portraiture, "It is so that one might wish one's wife or sister painted, neither idealized nor made a pretext for cleverness, but studied with attention and respect for the expression of such beauty of person or character as might exist."

The Museum is fortunate in owning three paintings by Weir—*Idle Hours*, *The Green Bodice*, and *The Red Bridge*. B. B.

RECENT ACCESSIONS

EMPIRE FURNITURE. The French Revolution interrupted for only a few years the development of design in the industrial arts. Under the influence of David, and later of the architects, Percier and Fontaine, a few of the skillful designers and craftsmen trained under the old régime turned their energies into the severe, classical channels that produced the styles, or rather fashions, culminating at the court of Napoleon. Hence comes the term "Empire Style," though its development was well under way some time before the beginning of Napoleon's imperial career. The Museum has recently acquired a few very representative objects dating from these first few years of the nineteenth century—a buffet, two candelabra, and two decorative ewers—all of which are typical examples of the best design of the time.

The buffet¹ is of oak, veneered with thuya wood and decorated with ormolu

¹Acc. No. 19.182.5. H. 36 $\frac{3}{8}$ in.; W. 26 $\frac{1}{4}$ in.; L. 63 in.

in an excellently restrained taste. As usual at the time, the piece is designed in the form of a pedestal; in this case, with a white marble top. Three drawers occupy the frieze. Folding doors in the body below give access to an arrangement of slides intended evidently for the storage of linen. It is interesting to note the lithic quality of the design, not only in the general conception but in the treatment of all the detail and even the selection of the veneer with its lack of striated grain. Comparing this with the typical product of the previous epoch, we can easily realize the essential changes in decorative taste.

The two gilt-bronze candelabra¹ are in the form of running figures, each holding aloft a torchère of thirteen branches arranged in two tiers with a single socket at the apex. The base is in the form of a miniature circular pedestal decorated with conventional bacchanalian figures in ormolu on a marble background. An oc-

¹Acc. No. 19.182.1-2. H. 71 $\frac{1}{8}$ in.